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in this issue

A report from the Policy and Research Committee

A study, "Evaluation of Children's Growth Through Art Experiences," conducted by a group of Elementary School Teachers in the Denver Public Schools under the Supervision of Edith M. Henry, Supervisor of Art Education

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evaluation of children's growth

through art experiences

EDITH M. HENRY

Supervisor of Art Education, Denver Public Schools

Denver, Colorado

RESEARCH ISSUE

art education

MAY 1953

p r e f a c e

Manuel Barkan

Your Policy and Research Committee is mindful of the fact that the art education profession needs two kinds of information: (1) Factual data such as expenditures for supplies, curriculum requirements, certification standards, and descriptions of best current practices—all these provide tools for better teaching; (2) Research data to expand our knowledge about the behavior of children through education in the arts feeds our individual teaching capacities to use tools effectively.

Edith Henry's study contains concrete information that can help us teach better. Because, as we develop more effective means to evaluate the behavior of our children, to that degree can we judge the effectiveness and indeed the validity of our teaching.

Miss Henry's study is valuable for still another reason. It is an admirable demonstration of cooperative and critical effort on the part of supervisors, principals, teachers and parents in a single school system. One of its contributions will be to encourage similar research efforts in other school communities.

Manuel Barkan, Chairman, Policy and Research Committee



Edith M. Henry

THE PURPOSE OF THE STUDY

For some time, the elementary teachers in the Denver Public Schools have been studying growth and development of children through art experiences. They have attempted to define satisfactory growth, behavior characteristics of children who are growing satisfactorily, evidence of growth—how to gather and evaluate it,—and contributing conditions for maximum growth through the best possible learning situations.

THE PERSONNEL

A group of sixty teachers from thirty-six schools agreed to assist the supervisor of art education in analyzing the problem. The teachers represented grades from kindergarten through six. Some were special art teachers; others were teachers in a self-contained (unit-type) classroom. Some had had broad personal experiences in the arts; others were teaching art from a limited background of experience. Some had taught only a few years; others brought to the study many years of teaching experience. Each believed that art experience is important for the fullest development of the child.

Small groups of parents from two of the schools were active in the experimental procedures and helpful in sharing experiences and ideas.

SPECIAL TECHNIQUES

The techniques used in gathering the information that forms the basis of this report included the open question (used in interview or informal conversations with teachers, pupils, and parents); the simple questionnaire (given to some groups of pupils); tape recordings of many classroom discussions; and anecdotal records of observed situations.

DIRECTED QUESTIONS

Teachers were asked to direct their attention during the intensive study to these questions:

- * What kinds of growth do you look for in the area of art experience?
- * What behavior do you see that seems to be evidence of such growth?
- * How do you evaluate it?
- * What conditions seem to promote maximum growth?

Parents were asked these questions:

- * What kind of growth do you hope your child will make because of art experiences?
- * Have you seen evidence of such growth? Can you give examples?

The comments from children were gathered through informal conversation, group discussions, and indirect questions.

CONTENT OF THE REPORT

Findings from teachers, parents and children are here summarized. The generalizations made are those of the author.

Direct quotations which document the conclusions reached, form the major part of the content. Photographs and excerpts from anecdotal records have been included for clarification.

The report is an attempt to give a picture of our present understanding of the kinds of growth that may take place in children through art experiences and of our stage of development in securing an evaluation of this growth. We realize that this study is merely a beginning. We know that we must continue to explore the problem. As we work together and share ideas, we can develop better understandings, more adequate evaluation techniques, and more skill in creating the most productive environment.

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THE PROCESS AND EVALUATION OF GROWTH

nature of the process of growth

Certain concepts related to the process of growth were generally accepted by the teachers who participated in this study. These served to guide them in their procedures. Briefly stated they are as follows:

- * The impulse to grow lies within each individual.
- * Potentialities for growth vary from one individual to another.
- * Each individual is unique.
- * Each individual has his own rate and rhythm of growth as he moves from one level of maturity to another.
- * Growth is continuous; it is also uneven.
- * Growth is a process essentially creative in nature. It involves taking material from one's environment and making it a part of one's self. The "whole" individual is involved in every situation.
- * Behavior is a result of the growth process; it is an attempt on the part of the individual to satisfy basic mental, physical, emotional, and social needs.

behavior is an index to growth

What the child believes in, the values he holds, the purposes he develops, the things that have meaning for him—these are the bases for his actions or behavior. "It is the self-selection interaction of a continually changing child with a continually changing environment that results in growth," according to Elizabeth Neterer.¹

The child is constantly changing. As he develops new feelings and attitudes, new habits and skills, and new knowledges and understandings, these form his behavior pattern. Interest, success, and satisfaction are essential factors in determining the direction of growth. Behavior change is one evidence of the growth that has taken place within the child.

the nature of evaluation

The teachers were agreed that evaluation is concerned with the measurement of growth as evidenced by behavior change. In gathering evidence of such growth, attention is focused upon the behavior of a particular child in a

¹ Neterer, Elizabeth, *Helping Children Grow*. Washington, D. C.: Association for Childhood Education International, 1951. Page 9.

particular situation as compared with his past behavior in other similar situations, rather than with the comparison of the performance or behavior of one child with that of another. Evaluation is an integral part of the complete learning situation and is, therefore, a continuous process. It is essential that both teachers and pupils participate in it together. Several steps are involved:

- * Defining objectives or purposes
- * Defining each objective in terms of pupil behavior
- * Selecting the method of gathering evidence
- * Collecting the evidence
- * Appraising the evidence in terms of the purpose
- * Interpreting the evidence in relationship to the total growth of the individual by bringing together the bits of evidence collected from time to time

Evaluation should take place many times during a learning situation. It is effective at the beginning of an experience when there is a need to clarify purposes. It is essential during an experience when difficulties arise and a child senses a need for help and asks for it, or when a particularly successful stage has been reached and "talking it over" will increase satisfaction. It is necessary at the end of an experience to measure the extent to which purposes have been accomplished and to become aware of unanticipated growth. Out of this final evaluation new needs are determined and new purposes and next steps are formulated.

bases for evaluation of growth through art experiences

The general point of view of teachers who contributed to this study is summarized in the words of one teacher:

"I try to refrain from comparing one child with another. This is not always easy, particularly when a child is far above or far below the average of the group in accomplishment. But art is a very personal thing and should be evaluated in terms of what it does for each individual. I am concerned with how it affects a child's behavior, his habits, his attitudes, and his appreciations. My standard is the change in individual behavior which is noted."

One basis for the evaluation of growth is knowledge of the child. As complete knowledge

as possible is essential for the interpretation of behavior. The teacher should be aware of the cultural pattern of the community in which a child lives. The expectancies the child's parents and friends have for him, the expectancies he has for himself, and the demands made upon him by his environment have a strong influence upon his behavior pattern. His past record of success and failure at school, at home, or in the community, his background of experiences in school subjects and community living, and his sense of security and belonging are important things to know. Teachers must also have some indication of the child's probable capacity for, and the rate of growth, and his present stage of mental, social, emotional, physical, and creative development.

The teachers accepted another basis for evaluating growth—the general expectancies for various levels of maturity in the areas of mental, social, emotional, physical, and creative growth which have been developed by such authorities as Gesell,² Olson,³ Jersild,⁴ Lowenfeld,⁵ and Schaefer-Simmern.⁶ They relate what they know about each child to these general expectancies. However, since children vary in their potentialities, develop at different rates, and differ in so many aspects of their experience, the teachers were agreed that there could be no fixed standards of achievement for all children at any one grade level.

The ability to set a standard for himself is one means of measuring a child's development. The ability of the group to set up standards and use them as measurements is an immediate evaluation of the power of the class. Using goals to help set the next steps indicates movement from one maturity level to another. The kind of goals and purposes which children see and accept are highly significant, for these should constantly change with experience.

The meaning that the term "creative art experience" has for teachers constitutes another basis for evaluation. In this study, creative art experiences were considered to be those which grow out of vivid first-hand experiences and

² Gesell, A. L., *Child Development*. New York: Harper, 1949.

³ Olson, W. C., *Child Development*. Boston: Heath Co., 1949.

⁴ Jersild, A. T., *Child Development and the Curriculum*. New York: Bureau of Publications, Teachers College, Columbia University, 1946.

⁵ Lowenfeld, V., *Creative and Mental Growth*. New York: Macmillan, 1952.

⁶ Schaefer-Simmern, H., *The Unfolding of Artistic Activity*. University of California Press, 1948.

have meaning and interest for the child, those which provide opportunity for him to discover and maintain confidence in his own particular creative powers, those which encourage inventiveness with a variety of materials and individual ways of expressing ideas and feelings, and those which permit the child to make choices and solve problems for himself and in co-operation with others.

Another basis for evaluation is provided by the definition of "satisfactory growth" as related to art experiences. Growth was considered satisfactory when behavior exhibited the continued or increasing presence of:

- * Confidence in ability to express one's self visually
- * Interest in expressing ideas and feelings in visual form
- * Awareness of the environment and power of observation
- * Power to interpret everyday experiences
- * Inventiveness in the areas of ideas and materials
- * Ease and satisfaction in using a variety of tools and materials
- * Sensitivity to the need for beauty and ability to create it
- * Understanding and appreciation of the contributions of other peoples
- * Resourcefulness in leisure time activities
- * Ability to use art experiences to relieve emotional tension
- * Ability to work in a problem situation
- * Ability to co-operate in group activity
- * Individuality in expression and appreciation of individuality in the work of others
- * Power to produce unity and to give meaning through the organization of line, form, color, and texture
- * Ability to choose ideas, materials, techniques and design in terms of the child's purpose.

Satisfactory growth also involves steady progress from one stage of development to the next, and the product produced at any one time is considered as partial evidence of the creative growth that has taken place. A product is considered satisfactory if it is the best a child can produce at his stage of development.

2

EVIDENCE OF GROWTH

The information gathered in this study points to the fact that teachers are finding evidence of changes in the behavior of children. These changes indicate that satisfactory growth does take place through art experience. Children and parents are also aware of such growth. The following quotations from the reports of teachers, children, and parents are in relation to the characteristic behaviors the teachers considered to be indications of satisfactory growth.

confidence in ability to express one's self visually in an expressional situation

* "During the first few weeks in kindergarten, some children find security only in the familiar blocks and sand box. Others go to one of the art centers^o but tend to return to the same center again and again. As they get acquainted with me and the other children, their confidence grows and they seem more eager to try something new. Sometimes I say to children, 'Some of you seem to have a favorite place. If you always work at the same center you'll learn how to do only one thing. There are lots of things that are fun to learn to do. If you try them, we'll help you learn how to do them.' Before the work period begins, we look at things and handle them. We dramatize what we may want to paint. Each child is encouraged to choose what he wishes to make and to do it in his own way. Now we seldom hear 'I can't.'"

* "At first, the fifth graders were hesitant to try new media. They seemed to be afraid of everything. Their first response was 'Oh, I can't do that,' or 'You do it for me.' We got started by all working on a new problem together. We tried materials no one in the group had used

before. We knew that we might all make mistakes, but there were lots of materials. It necessary, we could try again and again. The children were no longer afraid to make mistakes. They still came to me to ask, 'May I try this?' Perhaps in time they will have the courage to try without asking first."

* "My son Bill, who is in the fourth grade, could always draw pretty well but he thought he needed other pictures to copy. This fall he began to stay after school and to watch his teacher paint. Mr. White showed him how to go about making pictures of his own. Bill has stopped copying and seems much more confident in his own ability."

interest in expressing ideas and feelings in visual form

* "This third grade group has always had a high degree of interest in art, but it seems to increase when they work together in small groups of their own choosing. Interest seems to spread from one child in the group to the others. They can always think of more things they want to do than there is time for."

* "These fourth graders seem to be most interested when they make useful things. As their confidence has grown, their interest has grown. They work intently when they can try to develop practical uses for all kinds of materials. They are constantly bringing in all kinds of things to use in developing their ideas."

* "I have noticed a new interest in sketching neighborhood places and happenings on the part of the sixth graders. I probably stimulated this new interest when I brought in some sketches I had been making in the neighborhood. At first, the children couldn't believe the sketches were made right in their own back yard. Now each child tries to find something interesting that no one else has discovered."

* "Carol, my daughter who is in the third grade, has acquired a new interest. She makes up stories and then does strip-story pictures about them. One story seems to lead to another. She has kept at these for several weeks now."

awareness of environment and power of observation

* "One bright fall day our third grade class took a walk around the school neighborhood to

^o The use of the term **center** in this report refers to areas in a classroom set aside for the use of particular art media. There may be a painting center arranged at a table, at a floor or wall space, or at an easel. In another part of the classroom, a group of tables or individual desks may be equipped with materials for one or more children to work with clay. The woodwork bench with the scrap box and tool board will form a construction center. The arrangement is kept flexible. Centers are set up, changed from time to time, increased or decreased according to the interests and needs of the children. The centers provided in a self-contained classroom are available to children all day during their independent work periods as well as during their more formally designated art periods. Since only a few children can work at any one center at a time, it is necessary to develop, with the group, plans for selecting a center and for taking turns in using it.

see how many things we could find that we enjoyed looking at. In our discussion, the children said:

'I saw a cloud that looked like a park with trees.'

'That pine tree near the school had a trunk that looked all curled up.'

'The wire in the school fence makes little triangles, and there is an awning across the street with half-circles all the way down.'

'The hardware store has an old-fashioned high balcony with designs like loops. It made me think of Christmas wreaths.'

'I saw a dog with a tail that looked like a feather in the way the long hairs hung down.'

'The church windows have deep, dark colors and all kinds of designs in them.'"

* "Second graders often make many kinds of observations. They say:

'I will make these far away—as far away as the mountains of New Mexico.'

'How rough his hair is.'

'My baby brother's skin is smooth.'

'Look at that black smoke next to the white sky.'

'See how big your hand is next to mine.'

'Birds are something I like to look at.'"

* One mother comments: "So many adults are bored with life. My children seem to be learning how to use their eyes to find interesting and beautiful things in the out-of-doors. Each time we go for a walk they call my attention to something new that they enjoy. You'll never be bored when your eyes are open."

power to interpret everyday experiences

* "At the conclusion of the study of **Where We Live**, a unit in 4B social living, the class saw the film **AMERICA THE BEAUTIFUL**. After seeing it, the children were anxious to make a large group picture expressing the way the film and the music made them feel. A strip of kraft paper was spread out on the floor. The class divided into nine groups. The following topics were chosen: cities, states, mountains, deserts, forests, lakes, plains, oceans, rivers.

Each committee sketched in its ideas with chalk. One from each committee helped to mix the paint. Everyone went to work with large brushes and cans of paint.

Perhaps you can visualize, in a measure, what the children see when they tell their story:

'At the left, I see a peaceful little city. The lights

are on. The sun goes down and the nearby desert looks hot and orange. It is so hot that there are only dried bushes. I guess I could not go barefoot there. It is too hot.'

'The forests are heavy and dark. Only bits of sky show through. Below the forests and way down south, are the brown fields of Texas. I saw them, and I know how brown they get in the summer.'

'The long green streaks are the highways and the super-highways that cross and criss-cross our country like a puzzle.'

'When I barely shut my eyes, I can see mountains with the sun melting the snow.'

'Look back to the other side of the picture and there is the Pacific Ocean. Here is the Atlantic Ocean. On and on it comes around Florida. Soon it is the Gulf of Mexico. Down to the Gulf come great plains of wheat, rice, beans, and potatoes for people to eat. Above in the right hand corner, I put Colorado. Below it, are orchards with ripe and juicy fruit.'

'It is America. I love it. **America the Beautiful.**'"

inventiveness in the areas of ideas and materials

* "You should see these kindergarten children get to work these days. They can't find time to do all they want to do. They ask for empty boxes and bring in all kinds of scrap material to make things as needs arise. Having stimulating materials available is certainly an incentive to inventiveness."

* "First grade Susan used her Daddy's white handkerchief to make a doll tablecloth for the classroom play house. She put lovely designs on it with crayon. She said she got her ideas from the wallpaper at home. She constantly sees possibilities for new things to do at the art center."

* "If they feel there is enough material and it won't matter if they make mistakes, the children in this fifth grade class will try many things. I keep supplies where they are easily available and help youngsters realize that we select things with a purpose in mind. Puppets were a wonderful stimulus for inventiveness and originality."

* "I grew up in Germany. There, the art lessons were like problems and it was hard. Now we have such fun together at our house when the children come home from school. They show me what they learn. We have a bulletin board

in our basement and put up what we make. I love to finger paint with them. Have you ever put your hands in the paint and just felt the pictures come? It is good! Perhaps the box with my sewing scraps is used more than anything else in the house. The children play with it for hours, just putting pretty colors together. Sometimes the results are like puzzles; sometimes they are like pictures."

ease and satisfaction in using a variety of tools and materials

* "Many of the children in this fourth grade group seemed to have no idea of what certain tools were, or what they were used for. I had to show some of them how to hold the tools and the possibilities of working with them. Now they seldom need help in going about the job. They select the tool and material in terms of the work they have to do. After a few weeks in the construction center, one child commented, 'I didn't know there were so many different kinds of saws. I can really do a good job with a saw now. At first, I couldn't make it go the way I wanted it to.'"

* "Projects requiring the sharing of tools and division of responsibility helped this fifth grade class gain confidence in trying new tools and materials and in developing skills in using them. The gifts they made for Christmas showed excellent workmanship."

sensitivity to the need for beauty and ability to create it

* "We came back after the Christmas holiday to a bare, colorless, sixth grade room. I asked, 'as you look around our room, what is the first thing we need to think about?' The children's answers came readily, 'We need to fix up the room.' 'We should make some pictures for our bulletin boards.' It was evident that they felt a need to do something about the situation. We talked about a theme, and they suggested several. **The Stock Show** finally won the approval of the entire class.

The children talked about where to get ideas, and we listed books, magazines, and newspapers for possible sources. We also decided to look around home for ceramics or toys that might give suggestions. Willie had a scrap book of cowboy pictures which he brought to school along with a real leather vest and chaps. Jerry

brought spurs belonging to an uncle and by popular demand set up a booking service for them. Everybody clanked around the room in the spurs, and I closed my ears.

With pictures and articles arriving every day, we needed to talk about mounting and arranging pictures on a bulletin board and setting up a table exhibit. A color scheme of red orange and dark brown to be used against the light brown of the bulletin board was selected for the background for clippings. Cut-paper brands made the border. The children divided themselves into eight groups to take care of the eight cut-paper panels. The same color theme was carried into these pictures.

In helping children get a feeling for an idea, it is important to provide as many related experiences as possible. I looked around in other subjects for material. In music, we learned and sang **Roundup Lullaby** and enjoyed western and cowboy records. Readers and library books provided many stories. The weekly spelling list became full of such words as **snort**, **stampede**, and **bellowing**.

When all was done, we talked about our room and evaluated our work:

Everyone had enjoyed working on it.

The stock show was a good choice of theme.

All the pictures made you think about the stock show, and it was fun to bring things from home to display.

The color scheme made you feel warm.

The red orange looked like cowboy satin shirts; the dark and the light browns made you think of the color of the animals and the sawdust in the arena.

All together it looked exciting."

understanding and appreciation of the contributions of other peoples

* "**Life in Colonial America** is one of our required units in sixth grade social living. As a part of the study, we saw slides of colonial handicrafts and borrowed some fine examples from the collection of the Denver Art Museum. The children were most impressed with the simple shapes and wise choice of materials used by the colonial craftsmen. They were especially interested in the warming pan, the three-legged copper kettle, and a pewter pitcher. They went on a search at home for kitchen utensils of today that showed just as good use of material and just as practical design. Our table display

grew. As one child said, 'I didn't know we had such **good** things in our kitchen.'"

* "Everyone in our room became interested in the different kinds of lines that can be found in designs. This grew into a study of how these same lines have been used by artists in many lands. A collection of articles was made from interesting handicrafts these third grade children had at home. Fifty-two different items were brought in. These included a pair of leather pants from Bavaria, a Chinese ring, a carved Chinese temple, a hand-embroidered dress from Norway, a brass dinner gong from England, a beaded purse from India, and a hand-woven basket made by a Negro who works for Stephen's family. Each article had one or more of the familiar lines used in its design."

resourcefulness in leisure time activities

* "We have a sharing table in our fourth grade room on which to display the things the children make at home. Gary made a model ship with wood, string, and white muslin. Alma and Bud made looms and continued with weaving. Alma also developed a sketch book and filled it with little sketches of the things she likes to do. She had had little previous art experience. Shirley made a cardboard box puppet stage and developed her own puppet shows."

* "Since he has learned how to use metal and wood in the sixth grade class at school, Bob spends all his spare time at home making things we can use. His workmanship is improving, but the thing I notice most is how much fun he has doing it. Children need to enjoy what they do in art."

ability to use art experiences to relieve emotional tension

* "I feel that real enjoyment and relaxation is often better shown by the animated voices of these fourth grade children, the expressions on their faces while they work, and their obvious absorption and enthusiasm in what they are doing than by words. They seem more relaxed during the art period than at any other period of the day."

* "Jerry, a fifth grader, was unpredictable. One day he burst into the room and rushed directly to the painting easel. He began to paint with bold strokes using heavy, wide lines moving in every direction, and covering the paper

with bright color. When this was finished, over it went a coat of black paint applied with considerable fury. The moment it was completed he brought it to me and said, 'See this? That's just the way I feel!' I looked at the picture and back to him. I asked, 'Do you feel any better now?' He stood there a moment and finally whispered 'Yes.' His fury was spent. I then suggested 'Would you like to try another painting today?' He nodded. This time he painted freely and with a new purpose. He left the classroom calm and relaxed."

* "A group of first graders were enjoying a bunch of pansies they had arranged. 'I just want to feel them. They look like feeling a little lamb. 'They make me want to smile.' 'I'd like to dance,' said tow-headed Charlene, and she did."

* "My child is one of those children for whom the teachers always check the comments, 'Seldom volunteers', 'Is shy and retiring,' or 'Needs to contribute more.' She has always loved art and spends hours at it. I guess it has been for her what some of you have called **release**—a means of expressing her feelings. She is always happy when she is drawing or painting."

ability to work in a problem situation

* "Our new kindergarten room was equipped with many open shelves, so many that each day we put things away in a different space. We began to have difficulty in locating materials. The children disagreed over where things should be put. We made an inspection of the shelves and talked the situation over. I asked these questions: 'How many children like the way our shelves look?' None did.

'Is there any one who has a suggestion as to how we could make them look better?' One child said: 'We could fill the space better. We had three things on one shelf and one whole shelf was empty.'

'Is there anything we could do to fix our shelves so that we would have a certain place for everything and everyone would know exactly where it is?'

One child suggested, 'You tell me and then I'll stand over there and tell everybody where to put things.' Another child suggested, 'We could make some signs to go on the shelves so that everyone would know.'

'What kind of signs could we make?' I printed the word scissors on the board, but no one could read it. The children were quick to say, 'We

can't read!' Thomas suggested that I make a picture instead. I then proposed that we have a sign with both word and picture. The children liked the idea.

The next day, I had the signs ready and held them up flash-card fashion. The children tried to figure out what the word said. We took everything out of the shelves and set up the signs. Each day since, at clean-up time, we have used the signs to help us put things away. As a result of this activity, the children's behavior changed. Materials have been put away in a more orderly fashion. Each person seems to feel a responsibility for them. The children have become more aware of their environment. Everyone says our room looks much prettier."

ability to co-operate in group activity

* "The kindergarten children have learned to take turns at centers. At first we heard, 'He has my place.' 'She's using the scissors and I want them.' Now they say, 'Would you like to work here, too?' 'Isn't that good?' 'Jim did a swell job of fixing the table.'"

* "I said to my third grade class, 'this is the first time you have ever worked together on one big picture for the bulletin board. How did working together in this way differ from working alone?' Their responses showed a real group consciousness:

'We had to be careful not to get in each other's way.'

'Sometimes the part you made couldn't be used because it didn't fit with the rest. We had to take the one that went best.'

'Everybody got to do some of it, and I think it is better than if I had made it all by myself.'"

* One mother reports, "My daughter is a perfectionist. She seems to feel that she must excel in everything. It has been hard for her to make friends, but the children like to work with her in an art group. This experience has meant much to her. Since she has learned to work with them in art, she now gets along better with them in other groups."

individuality in expression and appreciation of individuality in the work of others

* "Earlier in the year, many kindergarten children often copied another child's idea. Now they

seldom copy. If one seems to borrow an idea from a friend, there is quite a variation in interpretation. Many children have established their own style and way of working. Sometimes we say, 'Who thinks he has a new idea?' 'How did John make his different from all the others?' "

* "Informal remarks of children often indicate a growing respect for individuality in art expression. When Jack comments on Tommy's truck, he shows appreciation of Tommy's individual approach. 'That's a good truck. It stands out and looks real. Those black lines Tommy put in show the back, side, and top of the truck. The rest of us just showed the side.' 'I didn't know there were so many artists and so many different ways to do things,' Jane commented following a fourth grade trip to the Denver Art Museum."

* "Second graders are growing in awareness of the fine work their classmates are doing. 'Come look at Larry's smoke picture. Man, it is really good!' 'Hiawatha does a real good job of fixing the shelves. They look so nice.' 'Sharon's candle stick is good. It is so smooth and round.'"

* "I am surprised at the imaginative things my sixth grade daughter does. I can't do a thing in art unless I have something to look at, but Joan is beginning to show that she has her own way of working. This is especially true of her use of color."

power to produce unity and to give meaning through the organization of line, form, color, and texture

* "Every few weeks our kindergarten children select those pictures that they would like to keep to enjoy a little longer. These are the kinds of pictures that are 'voted in':

'That one isn't sloppy. Jimmy didn't scrub. Let's keep it.'

'The colors in Jane's are nice and bright.'

'This is a nice design. It uses all the paper. The stripes are pretty.'

Any picture in which the space has been organized and filled or that shows care in workmanship is accepted by this group—be it manipulative, highly symbolic, or obviously a story picture."

* "Mr. Brown, the principal, selected one of our fourth grade pictures to hang in his office.

The children were interested in figuring out why he made the selection he did. They finally came to these conclusions: the color went well with the furnishings; some of the nice deep reds repeated the color of the wall behind the desk; the lines were graceful and seemed to move; the picture was nice and big; it all seemed tied together; Mr. Brown liked what the picture was about, too. Talking over our choices has helped the children improve the organization so that it brings out more meaning in their pictures."

**ability to choose ideas,
materials, techniques,
and design in terms of
the child's purpose**

* "In the fourth grade, we have learned to make choices through many opportunities to try things out and talk over the results. For instance, we learned that since chalk smears, it isn't good for such things as small place cards or greeting cards."

* "When we finished our sixth grade unit on the products typical of various communities in the United States, we wanted to make some small models of the products to be used as a table display related to a large United States map. The children asked themselves these questions: What are we going to show? What materials will probably work best?

Some chose and tried three or four materials before they finally found the one best suited to the job. The results of this experimental approach were the best we have had this year."

* "I am glad that my sixth grade youngster has had many opportunities in art class to make choices and begin to build a basis for judgment. We can notice an improvement in her color choices in the things she buys for herself. She knows why she chooses them, too. So many adults are lost when they have to make selections."

Growth is such a complex process that a relatively long period of time is required to get adequate evidence of it. Behavior must also be sampled in a variety of situations. Any one example of behavior may give evidence of several kinds of growth. Interpretations of the evidence of growth necessarily depend upon the most complete and objective information it is possible to obtain.

3

METHODS OF COLLECTING EVALUATIVE EVIDENCE

- conversation
- record forms
- samples of work

There are many techniques for collecting evidence of growth. Various kinds of behavior change are more easily detected by one technique than another. Not all teachers achieve success with the same techniques. Each person must select those methods which best meet his purposes and the needs of the class.

When many bits of evidence have been collected for a child over a period of time, the teacher, parent, and child can begin to interpret them and come to some tentative conclusions about the kind and amount of growth that seems to be taking place. New goals can then be set to guide the direction of future activities so that continued progress will result.

The teachers who participated in the study observed their children to get evidence of change in behavior. Teachers who have a self-contained classroom have an opportunity to observe their pupils in a variety of situations. The informal period before and after school has provided another fruitful source for observation.

These are some questions teachers kept in mind while observing: Did the children enjoy working on the problem? Did they work freely

and need little or no help? What ways did the children use to solve the problem? Were some ways more successful than others? Why? Did the children accomplish their purposes? How did they react to difficulties? How did they feel about the project?

As they observed an individual child, they asked themselves such questions as these: Does he accomplish more than he formerly did? Is he improving? In what ways? What needs are most pronounced? What are his strengths? What characteristic behaviors are evident?

All together, the teachers found three useful sources from which to gather data for evaluating the growth of a child: conversation with an individual child or groups of children, observation of the way a child works, and samples of the products a child produces. In order for teachers to evaluate the growth of a child, they needed to compare evidence of behavior at one particular time with a similar kind of evidence at another time. This necessitated some means of record keeping.

The following are several techniques that teachers used to gather and record data for evaluation.

conversation

Individual and group conversations are very helpful to evaluate an art experience. Three different types are reported here.

INFORMAL CONVERSATION

This type often takes place while children are working and before or after school. They can be a source of information as to clarity of purpose, attitude toward difficulty, and the feelings the child has about his work. The teacher has the opportunity to stimulate the individual child with such questions as these: What is your idea? How are you going to work it out? What might you do about it? How do you feel about it? Why?

FORMAL CONVERSATION

Some groups begin the art period by focusing attention on a particular point through such

questions as these: What do we need to keep in mind? What are we going to watch out for today? Most teachers use group appraisal as the experience develops. The group stops to talk the situation over when difficulty arises. When a particularly successful solution to a problem has been found, the class analyzes it to see what worked and why. At times it is worthwhile to display all of the pieces of work for the purpose of enjoyment, to see the many different ways individuals have handled the problems, or to see how well particular purposes have been accomplished.

TAPE RECORDING

Tape recordings of lessons have proved to be one means of helping teachers study the discussion or conversation type of group evaluation, of clarifying questions used during discussion,

and of noting the areas in which children seem to focus attention and place emphasis. Here is a transcript of a tape recording of a third grade lesson. (Children's responses are in the bold type face.)

"Last week we decided that we needed to do a better job of making things seem important and in using color so that things would stand out. There are some designs on the bulletin board in groups of two. In the first pair, which design shows up best?"

"The one on the left."

"Why?"

"The shapes are light on dark paper. In the other design, the shapes are just about as dark as the paper, and you can't see them from here."

"Look at the next pair. Which would you choose?"

"The one in which the shapes are darker than the background."

"What can you remember from this that will help you while you work today?"

"We can use lighter shapes on dark paper or darker shapes on light paper when we want things to stand out."

At the close of the work period, several children volunteered to show their pictures to the group. The teacher directed attention in this way:

"Can you see some of the ways these five people have improved their work since last time?"

"They have made things bigger and used space better. The colors stand out."

"Did they remember what we were going to work for especially today?"

"Yes, they all used light and dark so that things would show up."

In another third grade classroom, this discussion was recorded:

"Six children have brought up pictures to share with us today. Can you find one that you like especially well?"

"I like Rusty's. He used interesting colors and it makes me think the things are real."

"Richard, do you like a different one?"

"Yes, Michelle's. Hers is full of action. The rabbits are jumping right over the hill."

"Who has another choice?"

"I like Pat's. He has arranged his shapes in different designs. It would make a nice design for a table top."

"What made all these pictures interesting?"

"The colors were good. They used different subjects, but they were all good ideas. They arranged them nicely and all the parts belong."

forms

for recording

the way a child works

To help recall certain behaviors, teachers kept various types of records. The following are examples.

RECORD SHEET

"Recording a brief statement for each child on a series of trials or experiences with a material helps me to become conscious of those children making steady or unusual progress, those who seem to remain at one level for a long period of time, and those who seem to regress."

Medium: Clay		
Name	Date	Comment
Susan	2/20	Good compact form
	2/28	Got a likeness of her dog, good proportion
	3/15	Variation in action for animals
.....		
Jolene	2/15	Made clay balls all the same size
	3/1	Continued to make the same round forms
	3/10	More round forms, only slight variation in size
.....		
Larry	2/5	Made a clay bird
	2/18	Rolled clay the entire period
	3/1	Pounded clay for the entire time, no form of any kind
.....		

SIMPLE CODE

"I check only a few children each day and limit my checking to the behaviors which are most obvious. I use a simple code for particular behaviors. When I discover that I have no comments at all for a child, I watch him more closely for a while to see what his particular strengths and weaknesses are."

Name	Date	Code	Date	Code	Date	Code	Date	Code
Tom	9/20	a	10/5	c			10/15	a
Bob	9/20	c						
Danny					10/9	b	10/15	b
Jan			10/5	a				
etc.								

Code: a—confidence in ability to express self; b—inventiveness with materials; c—co-operative in group activities; d—resourcefulness in leisure time; etc.

CENTER CHART

"A Center Chart has been of help to me. I record the centers that children choose to work in from day to day. In that way, I can discover those with a favorite material, those who are finding security or success in a limited range of materials, or those who 'flit' from one spot to another."

Name	Date	Center	Date	Center	Date	Center
Betty	10/1	Paint	10/2	Paint	10/3	Paint
Sally	10/1	Paint	10/2	Crayon	10/3	Crayon
Bob	10/1	Wood	10/2	Clay	10/3	Cut Paper
etc.						

CLASS CHART

"We keep a class chart of the standards we set for a particular experience. Children check themselves to see how well they have accomplished their purposes and use the results in setting new goals."

What to Look For

Does the picture tell the story I want it to?
Can we see it from across the room?
Do all the parts fit together?

ANECDOTAL RECORDS

Records of individual children made on 3" x 5" cards at regular intervals or when something significant occurs are invaluable. Two from a teacher's file follow:

Paul: Grade 1

9/51—Difficulty with other children: hitting, not sharing, temper outbursts

10/51—Conference with mother indicated fear that child would not read as well as cousin in grade 2. I suggested that the matter not be discussed with the child; that she help him become more observing of things on the way to and from school and in the neighborhood.

11/51—Alert to everything that is going on in the neighborhood and tells about it.

12/51—Excellent ideas beginning to come in art. His friend at neighborhood store gave him boxes; he plans to use them for the walls of our play house.

1/52—In painting, his figures still isolated and small; reading well, moved to middle group.

2/52—Brought box and made a barn dance group

3/52—Loves to work with wood and doesn't stop until job is done; likes painting, also

4/52—Moved to top reading group; always has something interesting to tell; children love to hear him talk; does less fussing now; shares tools and helps others

5/52—Is now individual in expression (was imitative earlier) thrilled by finger painting and makes designs; is sensitive to his environment; loves to explore; interested in science; mature art expression when related to science interests.

Marvin: Grade 1

9/51—No kindergarten experience; shy; can only use crayons easily or well

10/51—Loves to paint; has definite ideas; goes his own way quietly

12/51—Excellent helper for Christmas bulletin board

3/52—Shows ingenuity in drawing; puts in background; gets action in figures

5/52—Excellent finger painting; worked out an original idea for roller coaster model; slow in reading, can do numbers, writes beautifully.

Actual samples of children's work provide a means for noting progress from one stage of maturity to another. Several methods follow for making examples of the finished product available for study and evaluation.

THE CLASS BOOK

"For several years, I have made a book of samples of work from every member of the class on each unit we study. These records have helped me learn what can usually be expected from most children in the second grade."



A class book showing examples of first grade drawings and paintings of houses

samples

of a child's products



Sally's house



Terry's house

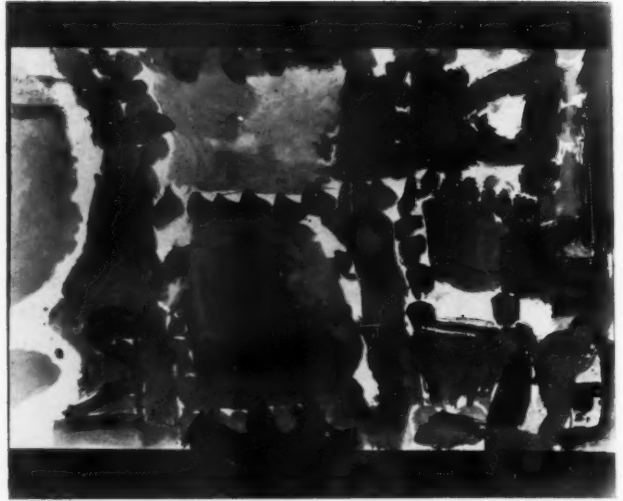
THE INDIVIDUAL FOLDER

Children select what they consider their best work and save it in a folder. Another selection is made in a few weeks to add to the collection. By the end of the year, or at intervals during that time, they compare the pictures to see ways in which they have improved.

Samples from the folder of Marta Ann (age 5)



1. November, 1949



2. February, 1950



3. March, 1950



4. May, 1950

Marta Ann worked freely and with much joy and abandon. During the first few months she repeated certain symbols but varied her color pattern. Her colors were always strong, her lines vigorous. She did not begin to name her symbols until about May. Her comments usually were, "I'm just having fun." "It's just pretty colors." The May sample she described as having two suns and some pretty flowers.

"We save a sample of work the first week, another at the end of three months, and still another at the close of the semester. Each child then has three examples on which to note improvement. This sampling is made for each material we work with."

Samples from the folder of Steve (age 9)

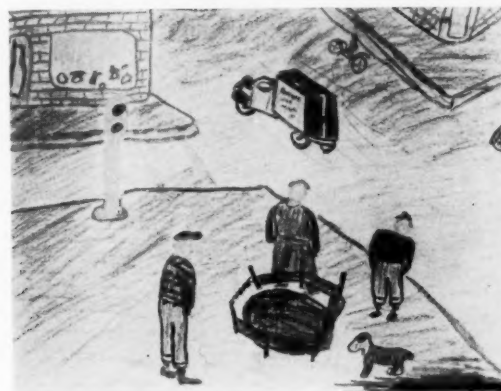
Steve's work shows a growth in awareness of his environment, space perception, and his relationship to his world.



1. October, 1950: "The Fireman"



2. January, 1951: "My Trick Dog"



3. April, 1951: (No title but made in connection with a unit on Safety)

"We always have our first try in a new material. We look at it and decide ways to improve. Then we try again and compare it with the first attempt. We keep these questions in mind: What did you try to improve? What did you improve? How did you do it?"

PHOTOGRAPHS AND SLIDES

"I have found photographs and 2" x 2" slides of children's work an excellent means of recording growth and development. They create a record of actual work without the problem of storage space, loss, destruction of the original object, or of depriving the child of taking it home. Small objects, hard to show and share with a group, are visible to all projected on a screen. Such a file of slides can be used for such purposes as these: to help children evaluate their own growth; to share ideas and ways of approach with others; to point out growth to parents; to help other teachers get a better understanding of the various stages of growth; and to give student teachers a better idea of what to expect from children at different maturity levels. They have helped me clarify my own concepts of growth and development and check my teaching procedures in terms of specific purposes."

Slides from the file of Paul (age 8)

Paul avoided working with clay until the first sampling shown in #1. Two weeks later sample #2 was saved. After continuous experience he made "The Alligator" #3, and "The Dinosaur" #4.

Paul (age 8)

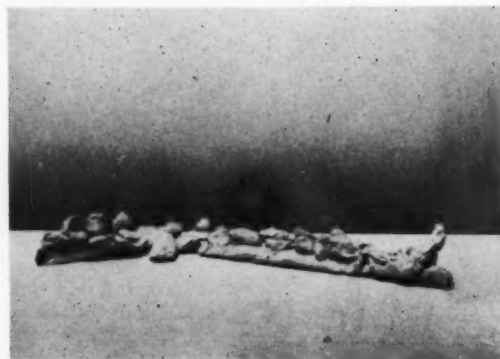


1. October

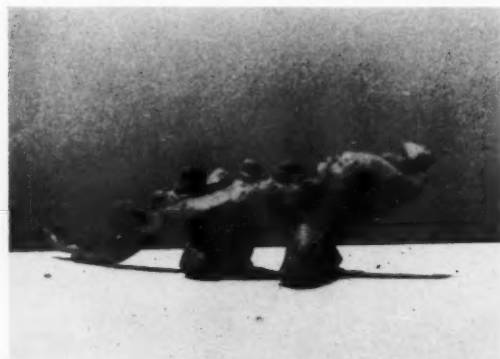


2. October

3. March



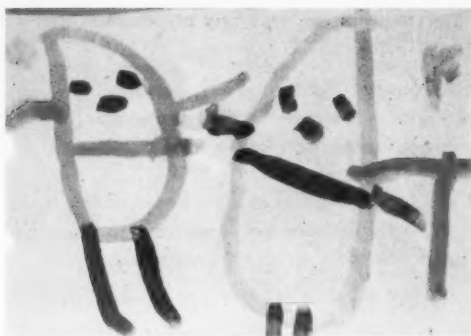
4. May, 1952



Slides from the file of Letitia (age 5 and profoundly deaf).

The pictures in this series were made by Letitia over a period of 18 months. Samples numbered #7a and #7b were made just before her seventh birthday.

Letitia's pictures show a growing awareness of the human figure and a personal manner for portraying them. Her feelings about a subject play an important part in the way she paints it.



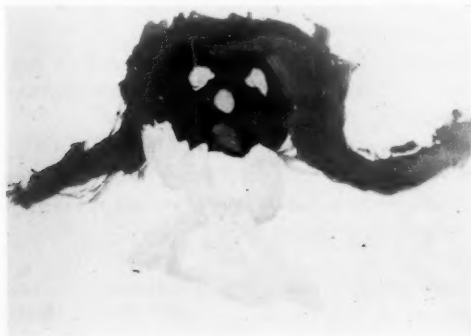
1. November, 1950: Letitia and her mother



2. January, 1951: Mary Ann, a Negro playmate

Letitia (age 5)

3. March, 1951: Mary Ann becomes a favorite subject



4. April, 1951: The day she learned to say "thumb"



5. September, 1951: First attempt to show "boy" and "girl"

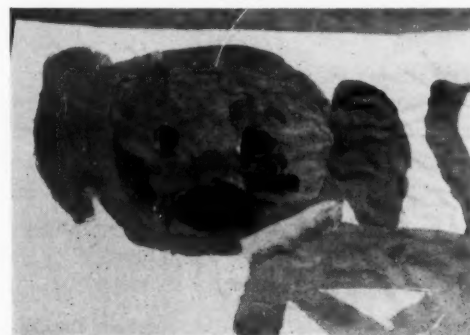


6. March 10, 1952: Letitia gets a new puppy

7a. March 17, 1952: The puppy bit her today



7b. March 17, 1952: The puppy stuck out his tongue



4

CONDITIONS PROMOTING DESIRABLE GROWTHS

The experiences of teachers in this study impressed them with the responsibility they have for developing for every child conditions which are most likely to promote desirable growth. From the cases cited, the teachers concluded that, if children are to become co-operative, self-directing, creative individuals they need:

Opportunities for creative art experiences

Experiences that are first-hand, continuous, and varied, and that involve the senses, memory, imagination, and observation

Experiences that provide opportunities to select those things that are important to them and to organize them to their satisfaction

Interesting, challenging learning situations

Situations in which expectancies are in harmony with their maturity level and experimental background

Situations in which they share in determining purposes, setting goals, and planning the means for achieving them

Situations in which there is freedom to investigate, to try out ideals, to make mistakes, and to assume responsibility for results

Situations in which they are encouraged to want to learn and to develop their varied resources

Situations in which they are helped to know and understand the world in which they live and to cope with change

Situations in which they have some opportunity to work both as individuals and as members of a group, respecting the rights of others and accepting responsibilities

Situations in which they have the opportunity to share ideas and feelings with others

Situations in which they can make selections and choices with maturing judgment

Stimulating materials

Materials that are ample enough to permit wide exploration and necessary mistakes

Materials that arouse curiosity and encourage investigation

Materials that are suitable for a particular stage of maturity

Materials that present a variety of possibilities and choices

Ample time

Time to experiment with materials

Time to make and carry out plans

Time to work at their own rate

Adequate space

Space that permits them to work alone or in a number of small groups

Space that enables them to work on large projects

Space that allows them to arrange and care for equipment and materials easily

Friendly, sincere, understanding teachers

Teachers who have experienced the thrill of creating something themselves

Teachers who appreciate the creative work of others

Teachers who possess skills needed to work with a variety of materials

Teachers who see the possibilities for creative experiences in day-by-day classroom living

Teachers who know the community and the demands it makes upon children

Teachers who understand the stages of child growth and development and know what to expect at each maturity level

Teachers who have wide personal interests

Teachers who participate in community activities and have kept alive the "urge to learn" within themselves

Teachers who can provide a stimulating environment organized to encourage children to work creatively

Informed and growing parents

Parents who understand their form of expression

Parents who are interested in their development and encourage them to continue their efforts in leisure time

Parents who help them widen their experiences in looking, feeling, and understanding

An atmosphere conducive to growth

An atmosphere that is friendly and warm

An atmosphere in which you can make mistakes and be helped by others if "you get stuck"

An atmosphere that encourages different ways of doing things

An atmosphere in which praise is offered sincerely

An atmosphere that fosters self-respect, self-reliance, respect for others, and a co-operative attitude

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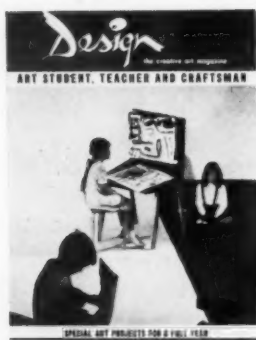
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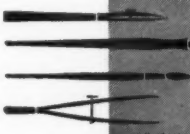
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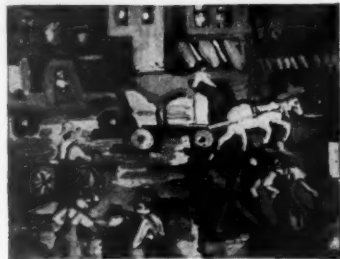


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Variations on this theme by three Flemish masters, from the Johnson Collection at the Philadelphia Museum of Art. Represented are "Christ Carrying the Cross" by the Master of the Turin Adoration, "Christ on the Cross and the Virgin and St. John" by Roger van der Weyden, and "Pieta" by Gerard David. 15 Min. COLOR. Sale: \$150; Rental: \$15.

"3 PAINTINGS BY HIERONYMUS BOSCH"

Three works of the Flemish artist (1480-1516) from the Johnson Collection in the Philadelphia Museum of Art, are examined and interpreted. Paintings are: "The Adoration of the Kings," "The Mocking of Christ," and "Ecce Homo". Narration by Murvyn Vye. 10 Min. COLOR. Sale: \$100; Rental: \$8.

"Ballet by DEGAS"

Ballet paintings of the master, from the Metropolitan Museum of Art, and Philadelphia Museum of Art collections, are carefully studied by the camera. No commentary; music and camera attempt to project the feeling of movement within each painting and in relation to each other. 10 Min. COLOR. Sale: \$100; Rental: \$8.

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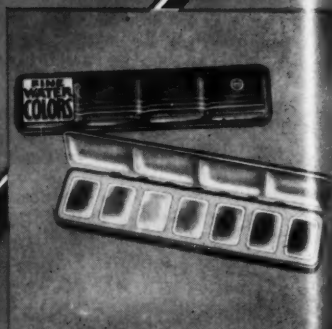
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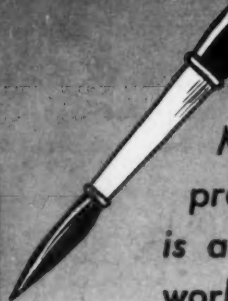
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